

Received : 15-03-2024	Accepted : 20-06-2024
Published : 30-06-2024	Doi : 10.32699/liar.v8vi1.5924

Applying the Semiotic Reading Model of Michael Riffaterre in the Interpretation of Mahmoud Darwish's Poem

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Abstract

This study aims to analyse Mahmoud Darwish's "الجماليات هن الجميلات" and "كزهر اللوز أو ابعده" "هي" in "كمقهي صغير هو الحب" collection. For this study, the qualitative descriptive method was employed. The researcher gathered primary and secondary data by reading and comprehending them carefully. The data was then identified, recorded, and categorized into groups, then analyzed using Michael Riffaterre's theory to address the research questions. Finally, the results of the analysis were used to conclude. The results of this research are the beauty of a woman is something universal, and every woman has a unique beauty that resembles and is present in every second line of every verse. And about love, which is like a small cafe, it's true about the author of the poem. This research has two main benefits. Firstly, theoretically, it is expected to increase interest in the Arabic language and culture in Indonesia through the study of Arabic poem. Additionally, it aims to expand scientific knowledge related to the Arabic language and literature. Secondly, practically, this research is anticipated to contribute to the development of further research in the study of the Arabic language and literature. It can be used as a reference for solving various problems and as a consideration in future studies.

Keywords: Heuristic, Hermeneutic, Mahmoud Darwish, Beautiful, and Love

A. Introduction

The emergence of Arabic literature in the modern era followed a long period of stagnation in the Middle Ages, as argued by Zain al-Abidin (Affan, 2018). According to Barunnawa that modern poetry has expanded its function beyond just using beautiful words (Barunnawa, 2021). It now serves as a tool to inspire and empower the oppressed with its deep meanings. Mahmoud Darwish, a Palestinian poet (Mattawa, 2014), is a great example of this. He bravely spoke out against Israeli colonialism, earning him the title of a revolutionary poet for his anti-Israel stance (Said, 1994). Mahmoud Darwish's poem is

featured in the "كزهر اللوز أو ابعده" collection, which includes 34 poems covering a range of topics such as identity, love, and nationalism (Eid, 2016). Darwish's poetry is known for its accessible language and has gained popularity among various audiences (Mena, 2009). Additionally, his poems are easy to memorize. The collection "كزهر اللوز أو ابعده" by Darwish contains poems with the theme of "هي" and the title "الجميلات هن الجميلات". These poems have hidden meanings and proverbs that require both implicit and explicit interpretation. A poem is a system of signs with meaning, but it only becomes meaningful when the reader assigns meaning to it (Darwish, 2013; Hopkins, 2024; Zikrillah & Sa'dudin, 2019). However, this assignment of meaning requires a semiotic framework to understand the symbols and signs used in the poem.

Under the title of research journals, "تحليل الشعر زهر اللوز أو أبعده لمحمود درويش الدراسة" "السيمياءية ريفاتير" by Nisaul Munawaroh. Nisa mentioned in the results of his research that the poetry with the theme "انا" in the collection "كزهر اللوز أو ابعده" by Mahmoud Darwish tells about the poet's feelings in the face of the war occurring in his country, which are expressed through several seasons such as fall, spring, and winter (Munawaroh, 2022). This research aims to describe (1) heuristic and hermeneutic readings, (2) the matrix, model, and variable in Mahmoud Darwish's poetry collection under the title "كزهر اللوز أو ابعده" on the topic "انا". The method used in this research is qualitative descriptive with Michael Riffaterre's semiotic approach.

This research stands out from previous studies because it examines a different organism. While a previous study only analyzed one poem, this current research delves into the themes of "هي" in Mahmoud Darwish's collection "كزهر اللوز أو ابعده" specifically analyzing the poem "الجميلات هن الجميلات" and the poetry "كمقهى صغير هو الحب". This comprehensive approach was taken in order to fully explore the meanings within Darwish's poems.

The proposed research problem is focused on how to interpret and analyze the various literary elements such as matrix, model, variable, and hypogram found in Mahmoud Darwish's collection "كزهر اللوز أو ابعده", specifically in the poems "الجميلات هن الجميلات" and "كمقهى صغير هو الحب" with the central theme of "هي". The aim of this research is to provide a detailed description of the reading heuristic and hermeneutic used to understand these literary elements. The researcher decided to conduct an analysis of two poems, "الجميلات هن الجميلات" and "كمقهى صغير هو الحب" both with the theme of "هي" from Mahmoud Darwish's collection "كزهر اللوز أو ابعده". The semiotic analysis method of Michael Riffaterre was used for this study (Riffaterre, 2022). The purpose of this research was to gain a deeper

understanding and appreciation of the emotions conveyed in Darwish's poetry.

B. Method

For this study, the qualitative descriptive method was used. It is one of the research methods for describing or coherence between variables, which is not in the form of numbers, but rather an illustrative description as a form of problem solving (Kusumastuti, 2019; Yin, 2009). The data sources in this research consist of a primary data source and a secondary data source. The source of primary data in this research is in the form of poetry texts: “الجماليات هن الجميلات” and the poetry “كمقهي صغير هو الحب” with the theme “هي” in the collection “كزهر اللوز أو ابعده” by Mahmoud Darwish using Michael Riffaterre’s theory. The source of secondary data that supports or complements the primary data in this research is linguistic books, especially semiotics, previous dissertations, recent national and international journals, scientific papers, and articles on websites that have a coherent connection to this research. The researcher gathered primary and secondary data by reading and comprehending them carefully. The data was then identified, recorded, and categorized into groups, then analyzed using Michael Riffaterre's theory to address the research questions (Yin, 2009). Finally, the results of the analysis were used to conclude. To analyze, researchers pay attention to aspects of meaning such as the search for indirect expression; heuristic and hermeneutic reading; search for matrices, models, and variants; and hypogram.

C. Result and Discussion

Riffaterre semiotics is an approach that seeks to highlight the meanings contained in the text of a poem (Akastangga, 2020; Riffaterre, 2022). In his book "Semiotic Of Poetry", Michael Riffaterre revealed that there are many things to consider in interpreting a literary work, especially poetry (Riffaterre, 1978). Some of these things include:

a.) Poetry is one of the forms of indirect literary work, the poetry sometimes expresses other meanings, which are caused by some circumstances such as replacing the meaning, deviating the meaning, or even creating new meanings (Malau et al., 2023).

b.) Heuristic and hermeneutic readings.

To find the meaning of the interpretation contained in a poetry or literary work, there are several stages. The first stage is heuristic, then hermeneutic or interpretation. The heuristic produces the general meaning of the rhyme according to standard rules, morphology, semantics, and construction. The heuristic only reaches the meaning of the poetry and does not yet reach the meaning of the interpretation contained in the poetry

(literary meaning) (El Qorny et al., 2022). The hermeneutic reading is a second-order semiotic reading, and this hermeneutic reading is based on the literary convention that poetry is an indirect expression (Riffaterre, 1978).

In this study, the researchers will start by employing heuristics as a preliminary stage or the first level of semiotic analysis using Michael Riffaterre's theory to analyze the first poem with the title "الجماليات هن الجميلات" and the second with the title "كَمْهَى صَغِيرٌ هُوَ الْحُبُّ". The initial heuristic is to provide entries, ends, and begins until the poetry's sentence becomes visible. According to:

1. First Poem

الجماليات هن الجميلات

الجماليات هن الجميلات - (كما) نقش الكمنجات في الخاصرة

الجماليات هن الضعيفات - (كما) عرش طفيف بلا ذاكرة

الجماليات هن القويات - (كما) يأس يضيء ولا يحترق

الجماليات هنّ الأميرات - (كما) ربات وحي قلق

الجماليات هن القريبات - (كما) جارات قوس قزح

الجماليات هن البعيدات - مثل أغاني الفرح

الجماليات هن الفقيرات - كالورد في ساحة المعركة

الجماليات هن الوحيدات - مثل الوصيفات في حضرة الملكة

الجماليات هن الطويلات - (كما) خالات نخل السماء

الجماليات هن القصيرات - (كما) يشربن في كأس ماء

الجماليات هنّ الكبيرات - (مثل) مانجو مقشرة و نبيذ معتق

الجماليات هن الصغيرات - (كما) وعد غد وبراعم زنبق

! الجميلات، كل الجميلات، أنتِ - (مثل) إذا (عند) ما اجتمعن ليخترن لي أنبل الفاتلات

Finding the literal meaning, the simple meaning, and the actual meaning in a phrase comes next after providing the prefixes, suffixes, and insertions in one that is missing or seems ambiguous.

In the first verse, the word "الجماليات" means beautiful, gentle, and precious (Munawwir, 1997). The word "هن" is a pronoun meaning absent or female; the total is many or more of the two (Munawwir, 1997). The word "الكمنجات" means a musical instrument that is grooved in the middle (Al-Ma'luf, 1984).

In the second verse, The word "الضعيفات" refers to someone who lacks strength or

power and is weak (Munawwir, 1997). Meaning of "عرش" is the king's bed. Synonyms for the word "طفيف" include tiny, insignificant, constrained, and straightforward (Mandzur, 1997). The term "ذاكرة" refers to the soul's capacity to identify and retrieve earlier knowledge stored in the mind (Munawwir, 1997).

In the third verse, The word "القويات" means having strength, power, or status (Munawwir, 1997). The word "يأس" has synonyms for surrender. The word "يضيء" means to light a lamp or provide light (Munawwir, 1997). The word "يحترق" has a dictionary meaning of to burn, destroy, or set on fire (Munawwir, 1997).

In the fourth verse, the word "الأميرات" means a title given to the children of kings and princes (Al-Ma'luf, 1984). The word "ربات" can be interpreted as a guide or leader (Munawwir, 1997). The word "وحي" means inspiration, cheering, shouting, and shouting as a sign of joy (Munawwir, 1997). The word "قلق" means a feeling of distress and embarrassment, and it may be accompanied by some pain. It is an emotional state characterized by fear of what might happen (Mandzur, 1997).

In the fifth verse, the word "القريبات" means short or not far away (Munawwir, 1997). It can also be interpreted from that word as almost, familiar, or approaching. The word "جارات" means people whose homes are close to each other or next to each other (Mandzur, 1997). The word "قوس قزح" means the curved spectrum of colors in the sky that appears as a result of the refraction of sunlight by raindrops (Al-Ma'luf, 1984). The rainbow has different colors; there are seven of them: red, orange, yellow, green, blue, indigo, and purple.

In the sixth verse, the word "البعيدات" has a masculine singular for far away, and it is an antonym of near, meaning the length of the distance or between them, meaning that it did not reach what was intended or specified (Al-Ma'luf, 1984). The word "أغاني" is synonymous with song, chanting, singing, and nasheed, and it means singing and chanting with measured words and other things, accompanied by music or unaccompanied (Mandzur, 1997). The word "الفرح" means the state or feeling of happiness and comfort, or freedom from everything that is annoying (Munawwir, 1997).

In the seventh verse, the word "الفقيرات" bears the female plural suffix poor. Its meaning is that the adjective is ambiguous and confirms poverty, which is defined as having little money or being unable to afford it (Mandzur, 1997). The name "الورد" refers to the Rosaceae family of shrubs, which includes hundreds of varieties that grow upright or spreading and typically have thorny stems and vibrant blooms (Al-Ma'luf, 1984). The word "ساحة المعركة" refers to a square, which is a vast region between dwellings devoid of any places or structures (Munawwir, 1997). The conflict that they are involved in takes place in

the battle.

In the eighth verse, the word "الوحيديات" meaning is an ambiguous adjective that indicates stability, such as alone and alone, sad or miserable, alone with oneself, or lacking in truth (Munawwir, 1997). Or the only one who does not have a brother or sister. The word "الوصيفات" means a companion of honor or a maid (Munawwir, 1997). The word "حضرة" means located in front and "الملكة" which is the wife or widow of the king (Munawwir, 1997).

In the ninth verse, the word "الطويلات" means the one who is tall (Munawwir, 1997). Long is the opposite of short, wide, or long distances, both horizontally and vertically. The word "خالات" means the mother's brother or sister (Munawwir, 1997). The word "نخل" means to filter or select to find which ones are good, which conform to standardization, or, in other words (Munawwir, 1997). The word "السماء" means a vast area extending above the earth, containing the moon, stars, sun, and other planets (Al-Ma'luf, 1984).

In the tenth verse, the word "القصيرات" means a suspicious adjective that indicates the certainty of shortness or something limited when it is linked to the individual's time, ability, or personality (Mandzur, 1997). The word "يشربن" means the process of bringing water or a liquid body into the mouth and swallowing it (Munawwir, 1997). The word "كأس" means a small bowl with ears, usually for tea or coffee, and the word "ماء" means a liquid necessary for human, animal, and plant life that chemically contains hydrogen and oxygen (Al-Ma'luf, 1984).

In the eleventh verse, the word "الكبيرات" means the opposite of minor (Munawwir, 1997). Great is a doubtful adjective that indicates confirmation of greatness. The word "مانجو" is a fruit that is oval or oval-shaped; the color of the flesh and fruit and the taste vary (Munawwir, 1997). The word "مقشرة" is actually clean or peeled. The word "نبيذ" refers to a small, ball-sized fruit and filamentous plant that grow on vines. The word "معنق" is old or ripe, so it can be either drunk or eaten (Munawwir, 1997).

In the twelfth verse, the word "الصغيرات" is its opposite, meaning small in body or size, short in age, or contemptible and servile (Munawwir, 1997). The word "وعد" means a promise or forecast that can be trusted and results are expected (Munawwir, 1997). The word "غد" means the day after today or in the future (Munawwir, 1997). The word "برغم" means closed or not open. The word "زنيق" refers to an ornamental plant with a height of 125 cm (Al-Ma'luf, 1984). Its flowers are white or red. The roots are used to treat wounds and are considered an antidote. The fruit and seeds are mixed in medicinal formulations for lung diseases (Al-Ma'luf, 1984). In the thirteenth verse, the word "الجماليات" means beauties of

women, all the beauties, are you. The sentence "إذًا (عند) ما اجتمعن لي أنبل القاتلات!" means (For example) if (when) they had not gathered to choose for me the most noble of murderers! (Mandzur, 1997).

2. Second Poem

كمقهى صغير هو الحب
 كمقهى صغير على شارع الغرباء- هو الحب... يفتح أبوابه للجميع
 كمقهى (أحيانا) يزيد وينقص وفق المناخ: إذا هطل المطر
 ..(ف) ازداد رواده، وإذا اعتدل الجوّ (ف) قلّوا وملّوا
 أنا ههنا (في المقهى) - يا غريبة - في الركن أجلس (تمت في قلبي) [ما لون عينيك؟ ما اسمك؟ كيف (يجب)
 ناديك حين تمرين بي، و(في اللحظة) انا جالس في انتظارك؟]
 كمقهى صغير هو الحب
 أثناء انتظارك إذن، أطلب كأس نبيذ و (أمل أن أستطيع أن) أشرب نخبي ونخبك
 ..(لا أنسى) أحمل قبعتين وشمسية. أنها تمطر الآن
 تمطر أكثر من أي يوم، و(كما اتضح فيما بعد) لا تدخلين
 (رأسي مزدحم وصاخب جدا) أقول لنفسى أخيرا: لعل التي كنت
 انتظر انتظرتني.. أو انتظرت رجلا آخر
 (أنا والرجل الآخر قالوا) انتظرتنا و(لكن) لم تتعرف عليه (الرجل الآخر)/علي،-
 و(على الرغم من ذلك، ما زلت أمل) كانت تقول: أنا ههنا في انتظارك
 [ما لون عينيك؟ أي نبيذ تحب؟ وما اسمك؟ كيف أناديك حين تمر أمامي]
 ..كمقهى صغير هو الحب

In the first verse, "كمقهى صغير على شارع الغرباء- هو الحب... يفتح أبوابه للجميع" it means love is like a small café located on Foreign Street that is open to everyone. In the second verse, "كمقهى (أحيانا) يزيد وينقص وفق المناخ: إذا هطل المطر (ف) قلّوا وملّوا" its meaning, author likens love to a café whose number of visitors varies according to the climate at that time. In the third verse, "أنا ههنا (في المقهى) - يا غريبة - في الركن أجلس" its meaning the author mentions that he is sitting in a corner of a café.

In the fourth verse, "تمت في قلبي) [ما لون عينيك؟ ما اسمك؟ كيف (يجب) ناديك حين تمرين بي، و(في اللحظة) انا جالس في انتظارك؟]" its meaning the author describes in this line that he is still waiting for the stranger to arrive. While he was imagining and wondering to himself about

the structure of the figure that was waiting for him and what he would do when he arrived. In the fifth verse, "كمقهى صغير هو الحب" its meaning the poet continues to liken love to a small room called a café until the second time, confirming his statement. In the sixth verse, "أثناء انتظارك إذن، أطلب كأسى نبيذ و (أمل أن أستطيع أن) أشرب نخبي ونخبك" its meaning the author describes in this line that when he was waiting for her before him, he prepared something that seemed to be liked by his loved ones, and he hoped that it would become an article of discussion or a medium to share happiness with.

In the seventh verse, " (لا أنسى) أحمل قبعتين وشمسية" its meaning that we should not forget that he prepared something in anticipation of protecting the one he loves from everything that causes him grief. In the eighth verse, "أنها تمطر الآن" its meaning: he prepares everything as if the person he loves is suffering from grief so that they can easily have the opportunity to enter his world. In the ninth verse, " (كما اتضح فيما) تمطر أكثر من أي يوم، " its meaning the author truly hopes that the one he loves is truly suffering from deep grief, so that it will become a very good opportunity for him to be able to easily enter his world, especially since he has prepared everything to welcome her presence. But it is unfortunate that the one he loves is not present in front of him.

In the tenth verse, " (رأسي مزدحم وصاحب جدا) أقول لنفسي أخيرا: لعل التي كنت انتظر انتظرتني.. أو " its meaning the author is very worried about the fact that the person who is waiting for him, someone he loves, does not appear in front of him, so he can only dream that his lover is also waiting for him just like him or even waiting for another man who is waiting for him. As long as he came. In the eleventh verse, " (أنا والرجل الآخر قالوا) انتظرتنا و(لكن) - " لم تتعرف عليه (الرجل الآخر)/عليّ، و(على الرغم من ذلك، ما زلت أمل) كانت تقول: أنا ههنا في انتظارك [ما لون عينيّك؟ أي نبيذ تحب؟ وما اسمك؟ كيف أناديك حين تمرّ أمامي] its meaning the author describes that he and the other man are still waiting for the character he loves. But it turns out that the character you love does not see the existence of the writer or the man at all. Even though this is the case, the writer still hopes that the person he loves will also wait for him. The author hopes that the figure waiting for her is also waiting for him and says that she is asking the same things that the writer imagines the figure to be, namely, what color his eyes are and what wine he likes. What is his name, and how can he call him when he walks past him when, in fact, she doesn't know him at all?. In the twelfth verse, "...كمقهى صغير هو الحب" its meaning for the third time, he confirmed that love is like a café. A place to drink coffee and relax.

After heuristics, the next step is hermeneutics. He also explained that interpretive reading, according to Nurgiyantoro has different meanings and requires a deeper meaning

(Nurgiyantoro, 2009). In this term, hermeneutics is a reading of poetry based on literary conventions—a deep re-reading of the interpretation of literary works (poetry) in order to clarify the meaning contained in the literary works (Nasution & Andriyani, 2022). In this case, the reading is done repeatedly and its meanings are described so that the text becomes complete and its meaning is easier to understand.

As noted in the research focus, the interpretive reading in this study focuses only on the reader's perspective, whether at the time the writer wrote the poetry or the reader's current situation.

1. First Poem

In the first verse, it has an explanation that beauty is something inherent in a beautiful woman. They have natural beauty and do not need to be compared to other people. Beautiful women are inherent and cannot be replaced. Basically, there is nothing comparable to judging a person's beauty based on external standards that we generally know, such as body shape, facial features, skin color, height, weight, clothing style, and even hairstyle. Then there is the beauty of a woman. The beauty is like a beautiful carving on the waist of a violin. They have a beauty that stands out and attracts attention because of their physical appearance, especially the shape of their bodies. It describes the beauty of the body with a slim stomach, waist, and buttocks that are perfectly curved like a violin. This has exactly the same meaning as saying that the ideal female body shape is like a Spanish guitar.

In the second verse, it has the interpretation that being beautiful is often seen as weakness. Because beauty in itself is a weakness, especially for men. When you see a beautiful woman, let alone a beautiful body, men will become weak with lust. Not only that, but there are also many men who claim to be weak only when a woman stares at them. Moreover, the woman is his ideal or the woman he loves. In addition, the word "الجماليات" can be interpreted in a deeper way, which is to refer to the physical appearance of a woman who is often considered weak, and then it can also refer to the beautiful in character, actions, and attitudes. These women where vulnerability is also associated with tenderness. By associating beauty with the word "الضعيفات" this line could be a statement that true beauty emerges from inner qualities and an attitude of respect for weakness. Darwish may wish to imply that the deeper and more meaningful beauty can be found in those who are considered weak by common norms, such as Women. In interpretation, it can be interpreted as an attempt to emphasize that in weakness or helplessness, there are forms of strength, beauty, or something else positive that is not visible. For example, women who appear weak but inside have tremendous strength and toughness, even more than men, In addition, it can also be

interpreted as about the power of memory management, the burden of memories, or the past. In other words, it can be interpreted as a description of freedom from the burdens of the past, which can provide an opportunity to start something new. Not only this, it can also describe human weaknesses and limitations in dealing with the wider universe, which are sometimes forgotten due to their avarice. This verse can also describe the concept of uncertainty in a person's life. Although "العرش" and power are considered great and powerful, the description of "طيف" (light) conveys uncertainty. However, this idea may be placed alongside "الذاكرة", which emphasizes the importance of leaving a legacy or mark in history. "الذاكرة" can reflect aspects of the identity and memories of an entity or culture. In this line, "بلا ذاكرة" can be interpreted as a loss of cultural or historical roots. This could refer to the Palestinians' struggle and experience of exile, where their homeland and identity are threatened with oblivion.

In the third verse, it has an interpretation that says beautiful women have strong power. This verse describe the relationship between beauty and inner strength. In some contexts, beautiful is often viewed as weak or superficial, but this verse links beautiful(ies) with strong(ies). This indicates the strength of character and spirit that can be found in the inner beauty of a human being. And when a beauty radiates hope without burning, this means that the beauty is able to radiate strength and radiance without losing himself. Other meanings can also indicate strength that arises from challenges and despair. It can be a statement about how life's adversity and despair can be a source of inspiration and encouragement to overcome obstacles. This is closely linked to the suffering felt in Palestine. Darwish hopes that the Palestinians will continue to radiate strength and brilliance without losing their identity, even they are struggling against the Israeli occupation. In addition, there is another meaning that refers to the duality of human feelings and experiences. Sometimes, even though one feels hopeless or dark, one still emits a light or enthusiasm that cannot be completely extinguished. This verse also seems to ask questions about the meaning and wisdom behind despair. Although despair can be a difficult experience, this verse can speak to how despair can also teach us valuable lessons and enlightenment. This verse can also serve to redefine common stereotypes and views about beauty and despair. Darwish wants to change the public's perception that beauty is weak and despair is negative.

In the fourth verse, it has the interpretation that beautiful women have the grace and tenderness of princesses. This line tries to show that physical beauty, like that of a princess, is often only part of the story. Princesses (girls) can be interpreted as symbolizing the character, endurance, and character of an individual with a beautiful personality. This verse

also links the beautiful with the high status and power of girls and shows how beauty can give a person power and influence in various social and cultural contexts. Then, women often play the role of hostesses of anxiety in their lives. This verse reflects the idea that individuals who possess beauty also have a responsibility for their inner strength. "ربات وحي قلق" (Master of the Troubled Subconscious) can refer to an individual's ability to manage their emotions and inner thoughts, even though they appear perfect from the outside when they are not. In other words, it represents the contrast between external splendor and weakness, or internal feeling. This verse shows that behind the strong description, there is weakness and anxiety that can be overlooked. This indicates the balance required in life. Although a person may have an attractive physical appearance, both externally and internally, there may be anxiety and contradictions hidden within.

In the fifth verse, It has the interpretation that female beauty attracts attention and establishes close relationships with those around her. This verse shows that true beauty lies in closeness and connection. "القريبات" (which is close) can refer to an emotional or psychological connection, not just physical distance. It can be a statement about how profound beauty arises from connection and closeness between individuals. This verse can illustrate the importance of communicating with others when appreciating and understanding beauty. Beautiful is viewed not only as a physical trait but also as something that arises from interactions and relationships with others. This verse also talks about the empowerment that comes from closeness and support between individuals. Like neighbors supporting each other in a rainbow, good relationships can awaken the strength and beauty within a person. That women are like neighbors who live in harmony. The phrase "جارات قوس قزح" can have a deep symbolic meaning. The rainbow is often associated with diversity, beauty, and hope after a storm. This line may describe that beautiful women are diverse in their beauty, like the colors in the rainbow. Comparisons with "rainbow neighbors" may reflect differences in existing beauty. Every color in the rainbow is important, as is diversity in human beauty. This verse also speaks of the empowerment that comes from closeness and support between individuals. Like neighbors supporting each other in a rainbow, good relationships can awaken the strength and beauty within a person.

In the sixth verse, it has the explanation for this is that a woman's beauty is what makes her seem like something far away and difficult to reach, or, in other words, it refers to things that cannot be easily reached. This verse can also reflect the relationship between humans and nature. Just as nature has hidden the beautiful in remote and inaccessible places, the beautiful in the context of this verse can also be found in similar things. Also, the word "البعيدات" (which is far away) can refer to the separation or difference that exists in life. This

verse reflects how we can find beauty and meaning in situations that may seem distant or disconnected. Then, that women's songs are such accessible joy "أغاني الفرح" may refer to the happiness and joy that come from beauty. This verse can say that beauty is not only about physical appearance; it is also about joy in life. Songs often have important meanings, and in this verse, "أغاني الفرح" represent the meaning and hidden story behind the beauty. Therefore, emotions channel songs and stories, and beauty can also have a meaning.

In the seventh verse, it has an explanation that says that a woman's beauty is what makes her appear fragile and weak. On the other hand, this line may also reflect the idea that true beauty lies in weakness or simplicity. The word "الفقيرات" may refer to someone who does not have much, but this verse may be saying that true beauty is not limited to luxury alone, whether it is physical appearance or possessions. And, that women are like roses on the battlefield. The comparison with "كالورد في ساحة المعركة" (like a rose on a battlefield) could be a symbol of the contrast between beauty and violence, between calm and chaos. It can reflect how true beauty can emerge in the midst of a difficult or conflicting situation. This verse also talks about a life full of challenges and difficulties and how beauty can exist in the midst of it all. Like a rose appearing on a battlefield, beauty can represent hope, grace, and optimism in a difficult life. The comparison with "كالورد في ساحة المعركة" (like a rose on a battlefield) may also refer to man's relationship with nature. This verse can speak to how the beauty of nature and humans are intertwined in a context that may be difficult or challenging. Roses on the battlefield can also represent transformation and resilience. This verse may also be saying that true beauty can emerge through change and challenge, similar to the way a rose can flourish in a potentially harsh environment.

In the eight verse, it has the interpretation that a woman's beauty makes her look exclusive and special. This verse can indicate the unique beauty of each individual. "الوحيادات" (singular) may indicate that true beauty is not about following a common rule or standard. Every individual has their own unique beauty. As in the eighth line of the second line, the presence of the sentence like maids of honor in the presence of the queen has the interpretation that women are like maids of honor in front of the queen. The comparison between "الجميلات" and "الوصيفات في حضرة الملكة" (aides before the queen) reflects differences in social and cultural expectations of beauty and its role in society. The sentence could refer to the idea that beauty is infinite. This verse talks about beauty that exists in all its forms and in various contexts. Aside from that, this verse also talks about how beauty influences situations or people around him, such as the role of an assistant before the queen.

In the ninth verse, It contains an explanation describing how the beauty of a tall

woman can make her look elegant and distinguished. The phrase "الطويلات" in this verse could be a symbol of inner or spiritual heights. This line may be talking about how true beauty is not only seen but also deeply felt. This sentence can also be interpreted as a symbol of elegance and nobility. This verse can reflect how beauty is often associated with positive traits and has a deeper meaning than just physical appearance. Women are like palm trees that rise high in the sky. The sentence contains symbolism about something unusual. This verse can say that true beauty is like something special and rare, like a palm tree growing in the sky. The palm (date palm) is often associated with growth and life. This verse also talks about how beauty, like the growth of a tree, also has dimensions of growth and development. This verse also reflects the relationship between humans and nature. In addition, associating "خالات نخل السماء" (palm seeds in the sky) with "beauties" can refer to the beauty of nature and humans with whom they have a deep relationship. This verse can also represent something rare and unexpected. This verse can talk about the beauty that arises from special or unique things.

In the tenth verse, it has an interpretation that describes how a woman's beauty falls short of making her look beautiful and fresh. In Arabic culture or Arabic-speaking cultures, standards of beauty and views on gender roles will play an important role in understanding the meaning of this sentence (Haziza & Soekarba, 2023). This verse states that a short woman is beautiful. However, the word "القصيرات" in this context may have a deeper meaning and can refer to many things other than just physical height. This verse also attempts to explain that qualities such as humility, humbleness, or the ability to be humble are among the factors that make a person beautiful. In addition, it also shows that views on beauty, gender roles, and social norms are reflected in this verse. This verse can also reflect the beauty in imperfect things. This verse may be talking about how true beauty exists in variety. The comparison with "يشربن في كأس ماء" (such as drinking from a cup of water) may refer to man's relationship with nature. Just as water is a source of life and essential for all living things, beauty also has universal aspects that connect humans with nature. The sentence can also represent the symbols of equality and simplicity. Perhaps this verse wants to say that beauty does not have to be apparent or prominent; it can be simple and widespread. This verse also reflects how beauty can be found in the ordinary moments of everyday life. Like drinking water, the small and routine things in life can also have deep meaning and beauty.

In the eleventh verse, it has an interpretation that imagines how a woman's beauty can make her appear seductive and attractive. This verse attempts to describe the beauty that arises from maturity and experience. The phrase "الكبيرات" (mature woman) can refer to

wisdom and depth of life experience. This verse may also want to say that true beauty lies in inner wisdom and depth. He explains that women are like ripe mangoes and old grapes. This verse also attempts to arouse compassion and empathy for women who have gone through many experiences in their lives. Like old wine, life brings a variety of tastes and experiences. This verse also contains a tribute to mature women and their life experiences. Like peeled mangoes and ripe grapes, life's experiences can give a person depth and value. In addition, this verse can refer to the relationship between humans and nature. Like fruit going through its natural cycle, beauty can also be linked to natural alignment and processes.

In the twelfth verse, it has an interpretation that imagines how a woman's petite beauty can make her look young and promise her a bright future. This verse may refer to the beauty inherent in youth. "الصغيرات" (young people) can reflect the joy, vitality, and enthusiasm found in young people. This verse may also describe beauty, which is associated with hope and potential. "الصغيرات" can refer to youth full of promise and potential. This verse might say that true beauty lies in hope and the future. And it says that women love the promises of tomorrow and the buds of tulips. Lily buds can have a deep symbolic meaning. Like a bud that will blossom into a beautiful flower, this verse might like to say that beauty often arises from unrealized potential. This verse may describe the relationship between humans and nature as well as the cycle of life that continues to revolve. Like buds that grow and blossom, human life also goes through different stages of development. The phrase "وعد و غد" may reflect dreams, aspirations, and promises of a future full of possibilities. This verse can say that the beauty of youth is often associated with the passion and hope found in youth.

In the thirteenth verse, it has an interpretation that imagines how women's beauty is something universal and that every woman has a unique beauty. This verse describes the power and attractiveness of beauty and how beauty can affect a person. The phrase "الجماليات، أنتِ الجميلات، أنتِ" also refers to the beauty that exists in all its forms. and a favorite of women when they come together to choose the noblest killer. The comparison with "إذا (عند) ما سمعنا" (when they gathered to choose the best killers for me) could represent the attraction and influence of a beautiful woman who can "يقتل" or win someone's heart. In essence, the poetry of "الجماليات هن الجميلات" in Mahmoud Darwish's collection entitled "كزهر" shows how true beauty lies not only in physical appearance but also in goodness and inner beauty. This poetry can invite us to see the beauty in everything, whether in ourselves or In others, the appreciation of beauty is deeper than just physical appearance.

2. Second Poem

In the first verse, It has interpretation of love is like a small café open to everyone. The author likens the person he loves to someone who is warm, kind, and friendly to anyone. It is as inexplicable as love, which resembles a small café. Small room with large windows. Love can open our eyes so that we can see the outside world more broadly and offer a broader perspective on life. This phrase can be interpreted as a symbolic representation of inclusive and welcoming love towards everyone, similar to the way a small café on a stranger's street is open to anyone who comes. Hermeneutics is an interpretive approach to understanding the meaning behind texts or symbols, and in this context, the phrase offers a perspective on the universal nature of love that accepts all people regardless of their background or identity (Faizin, 2019; Gemilang, 2022).

In the second verse, it has interpretation as a writer likens the person he loves to a café. When he was sad, many people came to rejoice in him, and when his heart was healthy, not many people came. The poet likens patriotism to a small café, which gets crowded under the pretext of fighting for it when he is sad or in an unstable situation and becomes less crowded if the circumstances are stable enough. To give this verse interpretive meaning, we can take an interpretive approach to see the deeper meaning behind the words. In an interpretive context, this verse can be interpreted as a simile to describe changes in human moods, emotions, and social interactions in different situations. Just as cafés are responding to climate change, humans are also responding to changing situations and environments. When it rains, more people come, and the atmosphere becomes lively, perhaps reflecting the joy and life that come when something positive happens. However, as the weather becomes colder and less pleasant, the crowds thin out and boredom may set in, creating a quieter, less hectic atmosphere. This interpretation may reflect the complexity of humans in dealing with change and how their emotions and social interactions fluctuate depending on different situations. Hermeneutics teaches us to look beyond the literal meaning and seek a deeper, contextual understanding of particular texts or symbols.

In the third verse, it can be interpreted as expressing the poet's presence in the café and the passage of his message to a specific person, "يا غريبة" which creates an atmosphere of closeness and openness for the reader to interpret these words. This verse represents a reflection of separation, distance, and the desire for connection. This may indicate the poet sitting in the corner of a café, which indicates his isolation from others and expresses a shift in the relationship between him and the person being addressed, "يا غريبة" Being in a café can be a place of contemplation, isolation, and observation, and it may have profound connotations that vary depending on the context and cultural background. The poet's interpretation states that he is also present to comfort those he loves. However, it was in a

location that was difficult for the café owner to reach. Later interpretations equate the poet himself with the perpetual savior awaiting an independent and liberating existence for his homeland. A hermeneutic of the verse "أنا هنا (في المقهى) - يا غريبة - في الركن بلس" (I am here [in the café]—O strange woman—in the corner sitting), it seems that this verse is talking about the individual who sits in a café or café and feels that he is a foreigner (stranger) sitting alone in the corner. It may reflect feelings of loneliness, nostalgia, or introspective thoughts. The use of the word "غريبة" can have a double meaning, perhaps referring to the physical feeling of being in an unfamiliar place or feeling like an emotional strange in a familiar situation. The description of an individual sitting alone in the corner of a café invites us to think about how humans interact with their surroundings and how public spaces can be places of personal reflection or introspection. The description "الجلوس في الزاوية" can create a visual description rich in connotations. Corners are often seen as a more intimate or silent space, which may reflect the mood of the individual in the home. Like many literary works, this verse also has the potential for more than one interpretation. There may be a deep understanding of how a person feels out of place in a particular environment, or this can be a reflection of feelings of loneliness and introspection within the individual. Through the interpretive approach, we can see that this poetry is not just a series of words; it also carries cultural, emotional, and symbolic elements that provide depth of meaning. The final interpretation may vary depending on the background and perspective of different readers. This sentence may also be a direct appeal to the person being addressed, indicating longing or asking about his place in this café. Hermeneutics encourages us to consider cultural, personal, and linguistic contexts to understand the deep meanings behind texts and words.

In the fourth verse, the explanation is that the poet can only say in his heart, about his imagination related to the character he loves, that he hopes to know where he is and who is always waiting for him. Then another poet imagines how beautiful his country will be when it becomes independent, which is what he describes in terms of the color of the eyes. Will the name remain the same? How will she live her life when she is independent, and is there a difference? He was still looking forward to it. These lines seem to reflect an intimate inner dialogue or thought. The word "تمتمت" refers to an internal conversation or introspection, creating an intimate and introspective atmosphere. Questions such as "ما لون العيون؟" (What color are your eyes?) which means reflect curiosity and interest in someone personally. Questions such as "ما اسمك؟" (What's your name?) reflects an interest in one's identity. This can also be interpreted as an attempt to get to know someone more deeply, not only physically but personally as well. The word "يجب" which means must, indicates a request or commitment that has a deeper meaning. It can indicate a strong feeling or a very important

desire. The phrase "حين تمرين بي", which means "عندما تجاوزتني" and "في اللحظة انا في انتظارك" (at the moment I am sitting in your direction), which means an overview of timing and anticipation is created. It may represent a wish or expectation to meet someone important. Through a hermeneutic approach, we can explore deeper emotional, personal, and psychological meanings in these lines. The final interpretation may vary depending on the experience and perspective of the individual reading or hearing it.

In the fifth verse, Interpretation once again, the poet likens love to a small café. Love can open our eyes so that we can see the outside world more broadly and offer a broader perspective on life. This phrase compares love (love) to a small café (a little café). This type of comparison can describe certain characteristics or aspects of love in analogy to the atmosphere or experience that can be found in a small café. This shows that love has dimensions as deep and complex as the café experience. This phrase can also be interpreted as an expression that in a small café that seems simple and limited, there is actually a deeper depth and richness of experience. Likewise, a love that seems simple or superficial can have emotional depth and deeper meaning. Cafés are often places where people gather, chat, and interact closely. Using a coffee shop as a metaphor, this phrase may refer to how love is a place where people meet, share, and create intimate emotional connections. The phrase "مقهى صغير هو الحب" could indicate that the little café is a physical representation of something much bigger and deeper, such as love. It creates an understanding of how something that seems small or simple can have larger and deeper impacts on our lives. In hermeneutic interpretation, this phrase could include reflections on the meaning of the little café as a metaphor for love and on the depth of meaning that can be hidden behind simple words. The final interpretation may vary depending on each individual's personal experience and perspective.

In the sixth verse, an interpretation the author explains in these lines that while he was waiting for her in front of him, he prepared something that his loved ones seemed to like, and he hoped it would become a topic of discussion or a way to share happiness with him. Another interpretation is that the poet equates the demand for wine with bread by developing knowledge, education, mentality, and (military) strength to defend his homeland in the hope of celebrating the independence of his beloved country. Hermeneutical of the lines "أمل أن أشرب نخبي ونخبك" and "أثناء انتظارك، أطلب كأس نبيذ" will include an analysis of the cultural, linguistic, and emotional context to understand the deeper meanings behind these words. The phrase "while you wait, Ethan" refers to a specific period of time in which the speaker waits for something or someone. This opens up opportunities to express feelings of anticipation someone's presence. The phrase "أطلب كأس نبيذ" (I order a glass of wine), which

means "لدي كأس من النبيذ الخاص بي" refers to a specific request and may also have an aspect of desire or enjoyment. It can refer to the speaker trying to create a comfortable atmosphere or share a moment together over a drink. The sentence (I hope that) I drink to my toast and to you, which means I hope, refers to the desire to enjoy a good drink or may also refer to a deep and intimate relationship. The words "نخبي ونخبك" literally mean my wine and your wine, which can describe a shared experience or blend into a special moment. In different cultures, wine often has symbolic connotations that include enjoyment, sociability, and even spirituality. In this context, the request to drink alcohol may reflect a desire to experience pleasure or strengthen relationships, or it may represent an attempt to absorb important moments in life, and this may occur in a comfortable or intimate environment such as a gathering of friends or a partner. These words can refer to the experience of relaxing or speaking in a comfortable environment.

In the seventh verse, the explanation that she is preparing something in anticipation to protect her loved one from everything that causes her sadness. Others interpreted it as saying that the poet likens the two hats and the sun to something he uses to protect himself and help defend himself. The phrase " (لا أنسى) أحمل قبعاتين وشمسية " contains a meaning that can be interpreted through the hermeneutic approach by considering the context, language, and symbolic elements that may be present in it. This phrase means I didn't forget to bring two hats and sunglasses. This is a practical statement about bringing personal equipment, namely two hats and sunglasses, which can be understood in the context of outdoor activities or being out in the sun. In a deeper interpretation, this phrase may refer to certain activities or experiences in which hats and sunglasses play a prominent role. This may mean traveling or spending time outdoors in the hot sun. Both devices can be used to protect yourself from the sun. Hats and sunglasses can also have symbolic meaning. Sunglasses are often used as a symbol of elegance or a casual look. Hats can also have a symbolic meaning, for example, as a sign of membership in a particular group or as a personal statement of identity or preference. This phrase can be used as a rhetorical device in literary works to convey a deeper message. The use of symbols such as hats and sunglasses can indicate specific themes in a story or poem, such as protection, identity, or transformation. The phrase can also have emotional and psychological elements. Even in a literal context, shows the importance of remembering and preparing equipment, which can have deeper implications in the context of a person's life and experience. In hermeneutics, we try to look beyond words and context to explore deeper, more complex meanings. The final interpretation will depend largely on the perspective and experience of the reader or listener.

In the eight verse, the explanation is that he prepared everything as if his beloved

were suffering from grief so that he would easily have the opportunity to enter her world. Others interpret it as if the war to defend the motherland and the threat of national independence had already occurred, so everything was ready. A hermeneutical interpretation of the phrase "أنها تمطر الآن" involves analyzing its meaning in its cultural and linguistic context and the possible symbolism contained within it. This is a statement regarding the weather conditions in which it is currently raining. In its literal interpretation, this phrase provides information about current events. This phrase may describe the natural or physical environment around you. Rain can have different connotations, such as freshness, fertility, or even discomfort, depending on the context. In literary works, rain is often used as a symbol of different things. It can symbolize blessing, purification, change, or renewal. In hermeneutical interpretation, this phrase may attempt to convey a symbolic message about changes or transformations occurring in a broader context than just the weather. Weather conditions such as rain are often associated with a particular mood or emotion. In this context, the phrase may describe a certain mood or feeling one feels on a rainy day. It can be sadness, introspection, or even joy due to the change in weather. This phrase can contain elements of man's connection with nature. Observing weather and natural phenomena often gives humans a sense of being in the world and the wider universe. In hermeneutics, we try to explore the deeper meaning of words by considering context, symbolism, and cultural background. The final interpretation will be greatly influenced by the background, experience, and perspective of the reader or listener.

In the ninth verse, interpretation the author really hopes that his beloved is truly suffering from deep sadness and sorrow, so that it will become a very good opportunity for him to be able to enter her world easily, especially since he has prepared everything to welcome her presence. But it is unfortunate that the person he loves is not there in front of him. Another explanation is that suffering comes one after another, instead of being replaced by the happiness that comes, which is the liberation of the motherland, which is quite the opposite. The Hermeneutical Interpretation of the Robbery It rains more than ever, and (as it turns out), you don't get in. It involves analyzing meaning in the cultural context and the linguistics and symbolism that may be present within it. The phrase "تمطر أكثر من أي يوم" which means it rains more than other days, can be interpreted as a description of the weather. It can also have a deeper meaning, such as a comparison between current rain and past experiences. Rain in literary works often has a symbolic connotation related to change, fertility, purification, or renewal. In this context, the phrase may be trying to convey a message of change or new things to come, especially since rain can symbolize renewal or transformation. This sentence, "كما حدث فيما بعد" means as it was later revealed. This creates

an expectation for the reader or listener that something will be explained or revealed next. The phrase "لا أثيرين", which means do not interfere, can refer to a decision not to intervene or intervene in a particular situation. It may indicate a conscious decision not to enter or disturb something, or it may describe a request to maintain distance. These lines may reflect the mood or feeling the speaker is feeling. Anticipating what will happen next and deciding not to intervene can indicate uncertainty, hope, or even caution. In hermeneutics, we try to understand the deeper meaning behind words by considering the context, symbolism, and nuances involved. The final interpretation will depend largely on the experience and perspective of the reader or listener.

In the tenth verse, perhaps meaning "رأسي مقبول وصاحب جدا" expresses a feeling of hope and anticipation. It can indicate the hope of meeting or communicating with someone you like. The phrase "أقول لنفسي أخيراً" which means or I wait for another man, creates a dimension of uncertainty or even disappointment. This shows the possibility that what is expected will not come true, and there are fears that the desired person will not arrive. These lines create a contrast between expectations and reality, as well as a comparison between internal and external states. This can indicate emotional conflict within the individual and discrepancy between expectations and reality.

In the eleventh verse, includes an analysis of the cultural context, linguistics, and possible symbolism within it. The phrase "أنا والرجل الآخر قالا) انتظرتنا" which means I and the other man said waited for us, describes the arrival of two people, the speaker and another man, at the place where the speaker has been waiting. The line " لكن لم تتعرف عليه (الرجل " which means but you don't recognize him (the other man) or me, creates an element of uncertainty. It can describe a situation in which people are unfamiliar or difficult to get to know people. Nevertheless, I still hope that Kant says: I am here, waiting for you, which means. But, nevertheless, I still hope, She says: "I am here, waiting for you," which creates a combination of hope and hopefulness. reality. Despite the uncertainty, the speaker still has hope for a meeting or relationship. This section may refer to how a person responds to differences between expectations and reality. Although the man was not recognized or the situation was not as he expected, the speaker remained hopeful and remained in the same place, showing steadfastness and determination. These lines can reflect themes of identity, uncertainty, hope, and expectations. The use of the word "I" here highlights the individual aspect and the role played by each party.

These lines contain a series of questions related to identity and personal relationships. Questions like, What color are your eyes? (What if your eyes? which means it

refers to an effort to get to know someone deeply. This creates the foundation for deeper, intimate personal relationships. What wine do you like? Which means, what wine do you prefer? Invite someone to talk about personal preferences. This can be interpreted as an attempt to create connections through common interests and tastes. The phrase "كيف أحاطبك؟ عندما تمر أمامي؟" means How do I address you when you pass in front of me?. Create a description of the interaction that may occur. It also shows a feeling of anticipation for the next meeting or moment. These questions may not only be literal but can be interpreted metaphorically as well. For example, how I call you when you pass by can refer to a person's way of seeing the world or their perspective on life, and it can also be interpreted as how we understand and respond to the changes happening around us.

Interpretation The author is very worried that the people who are waiting for him, especially those who love him, do not appear in front of him, so he can only dream that his lover is also waiting for him, like him, or even waiting for another man who is waiting for him. As long as it comes. In these lines, the writer explains that he and another person are still waiting for the character he likes. But it turns out that the character you like simply does not notice the presence of the writer or the man. However, the writer still hopes that the person he loves is waiting for him too. The author hopes that the figure waiting for him is also waiting for him and says that he is asking the same things that the writer imagines the figure is, namely what color his eyes are and what wine he likes. What is his name, and how does he call him when he passes in front of him? In fact, he does not know him at all. By understanding other people whose hopes and dreams remain the same, he can see and enjoy the beauty of the liberation and independence of his beloved country.

In the twelfth verse, another interpretation reminds the poet that he equates love with a small café three times, meaning that he actually confirms that love can actually change one's outlook on life. In essence, the poem "كمقهى صغير هو الحب" in Darwish's collection, titled "كزهر اللوز أو ابعده" does not specifically mention to whom love is directed. However, this poetry can be interpreted as a description of love in general. She describes this verse of love as a small room with large windows, where we can see the outside world, and how love can open our eyes to the outside world and offer a broader perspective on life. The phrase "كمقهى صغير هو الحب" has a deep meaning and can be interpreted through an interpretive approach by considering its cultural context, linguistics, and possible symbolic connotations. This phrase compares love (love) to a small café (a little café). This approach invites us to understand love by likening it to the atmosphere or experience of a small café. Just as a small café can be an intimate place to chat and relax, love can be intimate and deep. The metaphor of the small café suggests that although something may appear simple on the

outside, there may be unexpected depth and complexity on the inside. This reflects that love, although it may seem simple on the surface, has many layers and deep dimensions. Cafés are often places for social interaction and meetings between individuals. In this context, the phrase may refer to how love is a point of meeting and interaction between connected individuals. Small cafes are often seen as cozy, quiet, and fun places. This phrase can refer to the wonderful and enjoyable aspects of love, as love can provide comfort and happiness in life. Cafés can also have symbolic connotations, such as being a meeting or meditation place. In this case, the phrase may indicate that love has a spiritual, emotional, and intellectual dimension reminiscent of a meditative experience or an encounter in a café.

c.) Matrix, model, and variable.

The matrix is not a figure of speech. A matrix is a keyword. This matrix can be a single word, a group of words, parts of a sentence, or a simple sentence (Mulloh et al., 2023; Puspita, 2022). The matrix is not a theme, but the matrix leads to the theme, which means that after the matrix is found, a theme will be found in poetry or literary work. The matrix in poetry or literary work to be studied and examined must be abstracted because the matrix is not explicit in poetry or literary work. A matrix is also called an internal hypogram that is transformed into a metaphorical model (Widiyanti & Wahyuningsih, 2022). Riffaterre has also expressed that form is the first realization of the matrix.

The matrix can be in the form of words or sentences contained in the verses of poetry, which can represent the essence of the matrix. Or the sentences contained in the verses of poetry, which, if possible, represent the atmosphere of the style. To find a model in poetry, it can be seen from the poetic level of the word or sentence. It can be said that the model has a high poetic level (Sukardi et al., 2022). That is, the word or sentence is of a voluminous nature, within which the entire meaning of the text can be represented and become a background for creating poetry a matrix.

Variants are model transformations in each unit of tag, line, or section, even including imaginary parts such as paragraphs or chapters that make up a discourse. This variable is the problem (Riffaterre, 1978). Thus, from this matrix, model, and variable, a theme of poetry can be extracted or deduced. The variable, according to Riffaterre is the realization of matrices and models. A variant is a form of elaboration of the form contained in each stanza or line in poetry (Riffaterre, 1978).

A poetry or literary work is usually a transformation of another text (the text of poetry or a previous literary work) that is its introduction, that is, the text that is the background of its creation (Riffaterre, 1978). With a hipogram, meaning makes the meaning

of a poetry or literary work more perfect, so this is done by grouping and comparing a poem or literary work with a rhyme or another literary work. Then the next step is to identify the hipogram. A hipogram is a text that forms the background of another text or poetry that forms the background of another poetry. New poetry often gets its true meaning when it contrasts, aligns with, or compares with other poems that form its hippogram. Therefore, poetry cannot be separated from the history of poetry with other poems linked together.

When reading poem, the first step is to provide any missing beginnings, endings, or entries to clarify the sentence. This involves adding prefixes, suffixes, or insertions to incomplete or unclear sentences. Once this is done, the next step is to determine the literal, plain, and actual meanings of the sentence, as well as the role of each word in the poetic structure. Then, hermeneutic involves repeated reading and interpretation to fully understand the text and its meaning. Then, the researcher determined the matrix, model, and variable: “كَمْهَى صَغِيرٌ هُوَ الْحُبُّ” and “الْجَمِيلَاتُ هُنَّ الْجَمِيلَاتُ” with the theme “هي” in the collection “كزهر” by Mahmoud Darwish.

The matrix in the first poem is a description of the diversity of feminine beauty. As a formula that builds poetry under the title “الْجَمِيلَاتُ هُنَّ الْجَمِيلَاتُ” which translates into a longer and more complex explanation (Wulandari, 2019). The matrix in the second poem, under the title “كَمْهَى صَغِيرٌ هُوَ الْحُبُّ”, is love that never runs out to fight for.

The first poem, titled “الْجَمِيلَاتُ هُنَّ الْجَمِيلَاتُ” uses a comparison model by using the repetition of the word as “كما” and a proverb to compare the situation between two different things. This model also uses the repetition of the word “الْجَمِيلَاتُ” in each line as repetition, which gives strength and unity to the poetry. The second poem, titled “كَمْهَى صَغِيرٌ هُوَ الْحُبُّ” uses the pattern of repeating the words “كَمْهَى صَغِيرٌ هُوَ الْحُبُّ”.

The first poem under the title “الْجَمِيلَاتُ هُنَّ الْجَمِيلَاتُ” uses variations in the use of the word “الْجَمِيلَاتُ” by replacing it with words such as: الجميلات، الضعيفات، القويات، الأميرات، القريبات، البعيدات، الفقيرات، الوحيدات، الطويلات، القصيرات، الكبيرات، الصغيرات، كل الجميلات، أنتِ.

Otherwise, the variant of the first hair is this provides a difference in the descriptions and characteristics of the beautiful woman. As in the following sentences: نقش الكمنجات في الخاصرة، عرش طفيف بلا ذاكرة، يأس يضيء ولا يحترق، ربات وحي قلق، جارات قوس قزح، مثل أغاني الفرح، كالورد في ساحة المعركة، مثل الوصيفات في حضرة الملكة، خالات نخل السماء، يشربن في كأس ماء، مانجو مقشرة و ! نبيذ معتق، وعد غد وبراعم زنيق، إذا ما اجتمعن ليخترن لي أنبل القاتلات

Then, the variant of the second verse under the title “كَمْهَى صَغِيرٌ هُوَ الْحُبُّ” are: يفتح أبوابه للجميع، يزيد وينقص وفق المناخ، إذا هطل المطر ازداد رواده، وإذا اعتدل الجو قَلَّوا وملَّوا، أنا ههنا - يا غريبة - في الركن أجلس، ما لون عينيك؟ ما اسمك؟ كيف أناديك حين تمرين بي، و أنا جالس في انتظارك؟، أثناء انتظارك إذن،

أطلب كأسى نبيذ وأشرب نخبي ونخبك، أحمل قبعتين وشمسية، أنها تمطر الآن، تمطر أكثر من أي يوم

The first poem, titled “الجماليات هن الجميلات” uses a powerful hypogram to depict beautiful women as symbols of strength, beauty, and uniqueness. They are described as heroes, queens, and personalities who radiate beauty and strength in different forms. Meanwhile, in the second verse, under the title “كمقهى صغير هو الحب” the hypogram is a word of love that is mentioned in the interpretive text, because the love that the poet intends is directed towards a stranger (an impatiently waiting lover) and from another perspective, towards his native land or country. As stated in other poetry in this collection. The results of the analysis of selected poems by Mahmoud Darwish using Michael Riffaterre's semiotic approach provide deeper meaning because it begins with the search for indirect expressions, heuristic and hermeneutic readings, the search for matrices, models, and variants, and hypograms.

D. Conclusion

In the first poetry, the first heuristic, with gives beginnings, endings, and entries until the sentence becomes clear in the poetry. For example, add the words as and as. After giving prefixes, suffixes, and insertions in a sentence that is incomplete or seems unclear, the next step is to determine the literal meaning, plain meaning, and actual meaning of it. As well as the position of words in the formation of a poetry sentence. The next step is hermeneutic, which involves reading repeatedly and describing its meanings so that the text becomes complete and its meaning is easier to understand. The beauty of a woman is something universal, and every woman has a unique beauty that resembles and is present in every second line of every verse. And about love, which is like a small cafe. Secondly, he identified the style, model, and variable "الجماليات هن الجميلات" and "كمقهى صغير هو الحب" with the theme "هي" in the collection "كزهر اللوز أو ابعده" by Mahmoud Darwish. The search for meaning in Mahmoud Darwish's poems can not only be done with Michael Riffaterre's semiotic approach. However, there are several other approaches that can be taken by future researchers, such as semantic, linguistic, and interdisciplinary studies approaches.

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